



The GRANGE

Issue: 79

MARCH

2000

EARLY 21st CENTURY

AGO Volunteer & Staff Millennium Party

BREAKING THE ICE !

A good time was had by all at the *Breaking The Ice* Party for the Millennium held on Monday, January 31, 2000 at Joe Badali's Restaurant on Front Street, Toronto. The dress code was *Something Silver*. Many door prizes were awarded to the lucky staff and volunteers who managed to solve the various quizzes and name matching games.

Shown here are some of The Grange volunteers who attended the event.



Welcome to New Volunteers at The Grange

We have several new volunteers who have joined us recently and are now working on the 10-Unit-Training Program on their respective shifts as well as attending the 6-week Orientation seminars held on scheduled evenings.

Karen Azizo (Monday), Ida Tong (Monday), Daniela Caruso (Tuesday), Ibolya Smith (Tuesday), Barbara Mochalsky (Wednesday Bridge), Tania Carras (Wednesday Evening), Fiona Wong (Friday), Justin Blathway (Saturday), Heather Hamilton (Saturday), Martin Lanigan (Saturday), Brian Lodge (Sunday).

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EARLY 19th CENTURY FURNITURE

In a book devoted to furnishings of the Upper Canada period, Howard Pain includes three examples from The Grange. Unfortunately space does not permit the inclusion in this report of the photographs but the text gives some further information to round out our interpretation of the rooms where the pieces are to be found. For example, the linen press in the Music Room reflects the Neoclassical style of our House with details of its entablature and pilasters being repeated on several mantelpieces.

The wardrobe in the best bedroom is based on a more complex design found in George Smith's The Cabinet Maker's and Upholster's Guide published in 1828; the Grecian motif in the pediment and pilasters is typical of the Regency style.

The third example given in Pain's Book is the Regency style sideboard made for Beverley House, the home of Chief Justice John Beverley Robinson, which holds pride of place in the Music Room. Thoroughly British in style, this design is a very individualistic interpretation of proper Regency form and motif and the superb workmanship and careful selection and placement of the finely figured maple makes this piece a splendid example of Upper Canadian craftsmanship.

All three of these pieces date from the first quarter of the 19th century and are examples of the Anglo-American tradition. Howard Pain's book is entitled: The Heritage of Upper Canadian Furniture, published by Van Nostrand Reinhold Ltd.

- Georgette Caldwell

The Grange Volunteer Executive 1999-2000

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COMING EVENTS

(For a continuous record, when we want to look back, we will always include events that may actually be over by the delivery date of the newsletter.)

January Volunteer Training Supper

*Rosemary Sadlier, President of Ontario Black History Society
Enlightened us on the Underground Railroad and prominent female authors
and leaders during the mid-1800s.*

Date: Monday, January 17, 2000
Time: 5:30 pm Music Room, The Grange

February Volunteer Training Supper

David Dunkelman discusses his book:

Early Toronto Neighbourhoods.

Date: Monday, February 14, 2000
Time: 5:30 pm Music Room, The Grange

March Volunteer Training Event

The Life and Times of John Strachan 1778-1867

Educator, Humanitarian, Statesman, Bishop

Specially organized trip for The Grange volunteers

Date: Monday, March 6, 2000
Time: 10:30 am. Lunch to follow in the Parish House
Archives and Museum, The Cathedral Church of St. James
Parish House, 65 Church Street, Toronto

April Volunteer Training Supper

Fiona Lucas of Spadina House will speak on Servants in the 1800's

Date: Monday, April 10, 2000
Time: 5:30 pm Music Room, The Grange

National Volunteer Week is April 9 - 15 th, 2000

During this week volunteers will receive 25% discount in the Gallery shop. There will also be coffee, tea and cookies in the Volunteer Centre. In addition, there will be a series of one hour talks, one each day during the week and one in the evening. More information will be posted.

May Bus Trip - For more information look for postings.

A special thankyou goes out to the Protection Services staff for always keeping us in mind as they lead visitors to The Grange when the Atrium is being used for special events.

Announcing: During the month of April 2000, Wednesday evening volunteer Denis Michel will be exhibiting his oil paintings "Interiors & Exteriors" at Frecklebean's Restaurant, McCaul St. (at Dundas), Toronto. Opening reception is Sunday, April 2nd.

In Memorium - Dorothy Brown

Dorothy became a Gallery volunteer in 1979 when the "Tut" show was here. She subsequently worked in the Impulse Shop (now know as Retail) for a few years, before deciding to accept the position of Treasurer in The Grange. She was with us for many years and at the same time made various porcelain dolls to sell in the Gallery Shop, the most popular being Anne of Green Gables. Each year Dorothy donated one of her dolls for a raffle in The Grange towards fund-raising. The dolls entailed very close work and we were concerned when Dorothy had to have a cornea transplant. Although her operation was successful, 10 years later she lost sight in that eye completely.

Dorothy and her husband Jack moved to Bowmanville but she continued to commute one day a week to The Grange (having to get up at 5 am to get the Go train). In 1995 she finally retired from The Grange. In March 1996 Jack died. Dorothy never got over that loss - having been married for over 51 years. In August 1999 she suffered a stroke from which she never recovered and died in October 1999. She will be missed by everyone who knew her or worked with her at the Gallery. She will be remembered especially by all those who are lucky enough to have one of her dolls.

- Peggy Eades

Sitting here in my sunny office reminds me that spring will come and with it, spring cleaning. This "Corner," then, will include some of that "cleaning" and tidying up of loose ends.

First of all, I wanted to talk about the training programme for new volunteers. As you are aware, we are trying to recruit enough new volunteers to allow us to be open the gallery hours. We are not there yet, but Georgette has been working flat out with interviewing, paperwork and, soon, testing of a group of wonderful new interpreters. With this large influx comes the need for accelerated training. We no longer have the luxury of spending 4 to 6 months training new volunteers. Last year Mona, Georgette and I developed a revised training manual that consisted of very focused goals and objectives. It is a two part manual. The first 5 weeks provide the new interpreter with enough knowledge to be able to give the visitor basic information about the house, the objects and the family. The second 5 weeks are spent learning less room-focused information. It is in this section, for example, that the volunteers-in-training actually get a chance to cook.

On each shift, especially in the first section, the volunteer should have done the preparatory reading and spend the shift in the related area. For example, the second unit reading focuses on the family. During this shift, the new volunteer should spend his or her time watching and practicing the interpretation of

the drawing room, breakfast parlour and dining room. Ideally, the reading for the next week is done then too.

Along with the new manual, is a 6 part evening session that focuses on interpretation itself. We discuss the history and relationship of The Grange and the AGO, principles of interpretation, leading a group (which includes a tour of the Canadian Wing), the importance of objects and how to do further research using all the AGO libraries. Some of you have indicated that you would like to be involved in these sessions. Let me know and also what times are good (day or evening) and I will try to set something up. We are also very lucky to have a new volunteer, Mike Murgatroyd, who has joined The Grange with a strong professional background in training and will be taking over the sessions. Mike will be working with Georgette, Marg and me to further develop the programme for new volunteers.

Continuing with the theme of volunteers, I have had a proposal accepted and will be presenting a paper at the Third Annual Conference on Women and Historic Preservation in Washington. My paper will focus on the role of women volunteers in the restoration, preservation and ongoing interpretation of The Grange and will be a part of the session "Women as Stewards of Preservation History." Another paper, not about volunteers, is a presentation on The Grange and its

restoration that I will be giving to the Association of Architectural Technicians Saturday, Feb 12.

As many of you are aware, this year is to be the centennial year of the AGO (the Art Museum of Toronto was founded in 1900). The Grange is obviously an important part of this history. In celebration of our 100 years, Jessica Bradley and Christina Ritchie of the Contemporary Art Department and I have proposed the installation of a series of works in The Grange by contemporary artists to happen at several different times during the year. The artists have been chosen for their sensitivity and interest in heritage and history. I can't tell you much more about this project right now, as we are waiting for the proposals from the artists to arrive, but I can tell you, having met some of them, that this will be an exciting series. I will keep you posted as this develops and would encourage any of you that would like to be involved in programming for these installations, to contact me.

Finally, The Grange recently received a gift of a ladle and plate from Mrs. Hennicker in British Columbia. Both items have the Boulton crest. She is a Boulton connection through the Bethunes (who can be traced back to Henry John).

Finally, as always, I can't do this alone. You are all so generous with your time and knowledge. Thank you.

1. *Did The Grange have a laundry room? Where was it and how was laundry done?*

We have no definite information on this until the entries in Mr. Chin's Pantry Books of the 1860s - 1890s. In these he lists \$6.00 / month being paid to a laundry woman. Since the amount is so consistent I presume this was woman who came to The Grange but where and how she practised her profession we do not know. For more general information on 19th century laundry methods see Mrs. Beeton -- copies in The Grange Library.

2. *Is there any evidence of an ice-house in The Grange?*

Evidence -- No. Presumption -- Yes. On page 17 of *The Grange Notes for Volunteers* paragraph 5, there is a list of out buildings. The sentence starts "there were of course. . ." suggesting that the "better" houses did have these amenities.

3. *How were the dried apples used?*

Anna Patrick assures us that they would have been soaked and then used as fresh for all cooking purposes: apple sauce, apple fritters, etc.

4. *Was there a St. Lawrence Market in 1835?*

From *The Story of Toronto* G.P. de Glazebrook (copy in The Grange Library) "After some delay a market came into being in 1803. Five and one-half acres were assigned with Market (Wellington) Street as the southern boundary, New (Jarvis) Street as the eastern, and King Street as the northern." (p.19)

"The market in early years appears to have been entirely out of doors and no record has been found of its appearance or how it was managed. The proclamation of 1803 stated only where the sales were to be made and that they were to be each Saturday." (p.58)

At that time it was merely known as "the Market" or the "market block." The curator at the Market Gallery could not confirm exactly when it came to be called "St. Lawrence Market" except that this name was used by 1900. Even St. Lawrence Hall which was built in 1850 was known at first as "The Town Hall".

St. Patrick's Market 234-240 Queen Street West "The land for this market was given to the City by D'Arcy Boulton Jr. in 1836."

5. *A visitor asked about the process of "larding" which he had seen in other historical sites. I think it consisted of meat being preserved in hot lard.*

The Oxford English Dictionary (Grange Library) defines 'larder' as a room or closet for food storage or as an old word for 'slaughter house', from Middle English or old French (lardier). It was apparently mainly used in the phrase "to make larder of" - to slaughter. While a cook can "lard" meat before cooking it apparently was not a method of preservation. As far as the Bouldons and The Grange are concerned, I'm sure meat was bought as needed. Don't forget, The Grange was never a farm. By 1820 there were quite sufficient stores in Toronto.

Q & A

Answers
From

AVRIL

The Quill Pen

The January newsletter from Toronto's First Post Office has an interesting article on the quill pen. If I had thought about it at all, I supposed one simply plucked a feather, sharpened the end and scribbled away. Not so it seems, the feathers had to be cleaned, trimmed and hardened and then were packed into "bundles of 1200, according to bird and position on the wing, (Queen Victoria, it is said, preferred a swan quill.)" and a thriving import/export market existed. During the years 1828 and 1832 Britain imported over 100 million quills!

The main types of quills were goose, turkey, swan, crow and duck, occasionally pelican, raven and peacock. But the goose quill was very popular. Since the early Middle Ages, villagers raised flocks of geese as an excellent source of meat, used the down for warmth and sold the large wing quills as a writing tool. In 1812 England about 9,000,000 geese were plucked to supply the domestic market with pens . . . Quills from the Continent were known as Hamburg quills because of its importance as a shipping port. North American quills were also imported, particularly the wild goose and were known as Hudson's Bay Quills . . .

The quality of quills varied from bird to bird. The swan quill ranked as number one, goose feathers were next in popularity and turkey quills, short-barreled were good but not as durable. The crow feather was used for fine writing and often thought to be a lady's pen. (The Town of York Historical Society, January 2000, Vol XVI No.1)

Given all this, we can now look at quill pens with "new eyes"

- Avril Stringer, The Grange Research

REMINDER
Please submit your news
articles for the next
Grange Newsletter by
MAY 24th, 2000.

Tin Cans

On January 19, 1825, U.S. inventors Thomas Kensett and Ezra Daggett (his father-in-law) patented a process for storing food in tin cans. Mr. Kensett, a British immigrant to New York, is called the father of the U.S. can manufacturing industry. Tin cans were the first advance in food preservation since salting, smoking and drying. Some notes:

- In 1795, France offered a prize to anyone who could find a new method of preserving food; the country's soldiers were suffering more from scurvy and hunger than they were from combat injuries. For 15 years, Parisian brewer and chef Nicholas Appert worked on a process in which partially cooked food was stored in sealed, airtight bottles. In 1810, his samples (18 different foods, including partridge and vegetables) were sent to sea for four months and 10 days. When opened, they were still fresh. No one knew why; it would be half a century before Louis Pasteur discovered the role of microbes in decay.

- The same year, Peter Durand of Britain was granted a patent by George III for a method of preserving food in glass, pottery or tin-coated iron canisters. By 1813, tinned preserves made by his process were being sent to military personnel overseas. Such canisters would prove to be critical in polar exploration and play a pre-eminent role in welfare.

- Early tin cans were made laboriously by hand. A good artisan could fabricate only 10 of them a day. They were square, oblong or round.

- When the British began shipping tinned food to the United States through New York, the impatient bookkeepers at importing houses did not feel they had the time to write out the full word "canister," so they shortened it to "can".

A History of Can-Opening

- 1810: Britain began to distribute military rations in cans that were thick-walled and often made of iron. Soldiers were recorded as using bayonets, pocket knives and rifle fire to open them. In 1824, a British explorer on an Arctic expedition carried along a can of veal that bore the instruction: "Cut round on the top with a chisel and hammer."

- 1858: Ezra Warner of Connecticut invented a can-opener. His cumbersome implement, a bayonet with a curved rim, had to be forced into the can and then worked around in a circular motion.

- 1870: U.S. inventor William Lyman patented the first modern can-opener; it used a cutting wheel that rolled around the can's rim.

- 1925: Star Can Opener Co. of San Francisco added a serrated "feed wheel" to the implement. The can rotated against the wheel, which facilitated opening.

- 1931: The electric can-opener made its debut.

By Michael Kesteron, Globe and Mail.

Sources: news services. Reprinted with permission.

Music in Toronto

Tidbits from 1818 to 1851

In 1818 York had one instrumental artist only, a violinist named Maxwell. St. James Church did boast a clerk, Mr. Hetherington, who played the bassoon. He accompanied the congregation, often with "grotesque improvisations and discants." He was granted an allowance of £20 for music instruction when a church choir was formed.

In 1837 Anna Jameson, though she admitted some church music was "tolerably" well sung, deplored the collection of funds for a new organ. A doctor of music, Edward Hodges, came from England to play this organ. His first performance, November 1838 was said to "electrify" his audience. However, he found conditions in Toronto not to his liking, and he stayed only a few weeks before moving to New York City.

The situation improved in 1845 with the formation of the Toronto Choral Society and the performance of two concerts on October 23rd and 24th "under the auspices of King's College. Admission was \$1.50 for the two, and a net sum of \$50.00 was made." Opera music, Mozart, Rossini, Weber was popular.

Most performances, at this time, were given by local professional and amateur artists. ". . . however, there were occasions when Canadians could hear a visiting artist of real genius" "Jenny Lind sang in St. Lawrence Hall to a thousand people, each of whom had paid at least \$3.00 admission."

In 1853 Toronto heard its first full length opera, Bellini's Norma at the Royal Lyceum Theatre.

Quotes from A History of Music in Canada 1534-1914, Helmut Kallman, University of Toronto Press, 1960

- Avril Stringer, The Grange Research

The Grange Library

New Books

The Art of Dining, Sara Paston-Williams. National Trust, 1993

Country House Servant, Pamela A. Sambrook. Sutton Publishing, 1999

Parrot Pie for Breakfast, Jane Robinson. Oxford University Press, 1999

Sisters in the Wilderness, Charlotte Gray. Penguin Group, Toronto, 1999